

## XIII.

# MEMOIRS

## OF

# LITERATURE.

MONDAY, June 5. 1710.

*To be continued Weekly.*

## I.

DI VICENZO GRAVINA,  
Giurifconsulto, della Ragion Poetica Li-  
bri due.

That is, *A Treatise concerning Poetry*, by  
M. Gravina, a Civilian. Printed at Rome  
in Octavo.

**T**HIS Work consists of Two Books. We shall only for the present give an Account of the First, which contains several Remarks upon Poetry, and the best Ancient Poets. Poetry, says M. Gravina, is the Representation of Truth under the Vail of a Fiction; and as Truth is grounded upon Nature, Fiction is the Work of the Imagination. The Ignorance of this Principle, and a scrupulous Observation of Rules, have occasion'd all the Defects and Imperfections of Poetry. A Poetical Fiction, continues the Author, works so powerfully upon our Imagination, that we take it for Truth it self, and are equally moved with it. A Poet must therefore look out for such Words, as contain the most sensible Images of things. Whatever appears impossible, ought to be laid aside, unless a powerful Deity be brought in to effect it. All the Actions and Passions of the Persons, introduced into a Poem, must be suited to their Character and Circumstances, and to the Place where they appear. 'Tis for this Reason the Ancients did not approve that the Subject of a Play should take in a Year or a Month: They confin'd it to Twelve Hours. Those Poets are also to blame, who weigh, as it were, every Word, and discover too much Art in their Poems: 'Tis proper they should sometimes appear Careless and Negligent. Thus Homer, like another Proteus, assumes several Forms: He is Sublime, when his Subject requires it; and sometimes he flags: Now he Thunders; and now he only Murmurs: He shews himself to be a perfect Imitator of Nature upon all Occasions.

Poetry was first corrupted in the Schools of Declaimers: This Corruption increased by the Writers of Romances, who departing from Truth, carried their Readers into a kind of Chimerical World. They were far

from imitating Homer, who describes Human Passions such as they are, and never ascribes to his Hero's any Virtue exceeding the Power of Nature.

Our Author thinks that the first Design of Poetry was to give Men general Notions of Morality, Religion, and Philosophy, under the Cover of Fables and Fictions; for which he instances upon Linus and Orpheus. Homer, says he, following their Steps, describes the Laws of Nature and Politicks in his Iliad; and Human Passions in the Person of Ulysses, in his Odyssey. Epick Poetry is the most proper for such a Design. An Epick Poem takes in a great Variety of Events, and consequently affords many Occasions of displaying the different Characters of Men; and discovering the secret Motives of their Actions. Which shews that an Epick Poem is much of the same Nature with that of the Drama: Only the Poet does not appear in a Dramatick Piece; besides, this sort of Poetry consists rather in Action than Narration, and is confin'd within a shorter Time. When a Drama represents great Men, and Political Affairs, 'tis call'd a Tragedy: When it represents the Domestick Transactions of Private Persons, it goes by the Name of Comedy. The first produces dismal Events, and the second affords Mirth and Pleasure; which is the Reason why the same Nations are not equally Successful in both. When the Romans brought upon the Stage some Histories of their own Nation, they had not the same Success as when they represented a Greek History: The Gravity and Majesty of that People did not allow of it, as Politian rightly observes:

*Claudicat his Latium, vixque ipsam attingimus umbram  
Cecropia laudis: Gravitas Romana repugnat.  
Scilicet.*

Lyrick Verses, so call'd because they were sung upon the Lyre, are a Branch of Epick Poetry, and contain the Description of a single Fact, or of a single Passion, and Ceremony. They have different Names; according to the Nature of the Subject, and different Measures; and because they were design'd to please the People, M. Gravina takes occasion from thence to shew that a Poet ought to behave himself like a prudent Prince, who neither despises the Judgment of the Vulgar, nor depends too much upon it.

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After these Reflexions upon Poetry, he proceeds to give the following Characters of the most Celebrated Poets. *HOMER*, says he, has painted out Human Life in his Poems: The Art of Peace and War, and Politicks, are described in his *Iliad*: His *Odyssey* contains the Duties of Private Persons, and the whole Extent of Oeconomicks. *HESIOD*'s Style is plain, and adapted to his Subject: He is concise every where; whereas *Homer* gives himself a free Scope. *ÆSCHYLUS* has a noble Simplicity, and appears Learned tho' Popular. He carefully imitated Nature, and admirably express'd the Character of Princes, under the Person of *Prometheus*: 'Tis therefore with great Reason that *Aristophanes* gives him the first Rank among the Tragick Poets. *SOPHOCLES* distinguished himself by the Beauty of his Style, the Novelty of his Connexions, and the Loftiness of his Thoughts and Expressions; by an exact Distribution of the Scenes, and a noble Harmony: He insinuates more than he says; he conceals his Skill and Learning, and keeps a Medium between Art and Nature. *EURIPIDES* has an admirable and fruitful Genius; and discovers a great Facility, attended with a noble Gravity. He particularly shews his Skill in Describing Characters, and making Apologies; but he is inferior to *Sophocles* in his Narration. *ARISTOPHANES* is a loose, impious, obscene, and mercenary Poet; but he has a wonderful Genius: His Satyrical Strokes are admirable; and he discovers a peculiar Talent of adapting to his Subject such Things as seem the most foreign to it. Among the Lyrick Poets, *PINDAR* has a lofty Style, adorn'd with choice and noble Sentences; and his Encomiums upon Private Persons are always suited to their Condition, and agreeable to Truth. The Verses of *ANACREON* are easy and smooth, and adapted to his Subject. There is a great Simplicity in *Theocritus*, tho' his Poems are elaborate: When he describes the most tender Passion, he still talks like a Shepherd, and all his Thoughts seem to be the Product of a Rural Life. *MOSCHUS* and *BION* are not less to be esteem'd: The Epitaph of the latter upon *Adonis*, is full of a Charming Sweetness.

Among the Latin Poets, *PLAUTUS* interspersed the new Comedy with the Wit and Humour of the old: He is very diverting, and abounds with new and Curious Things; but he is sometimes too popular. *TERENCE* writ in a Politer Age, and therefore his Style is more elegant; but it comes nearer the Gravity of Tragedy, than the Humour of Comedy: He is very sententious; but because he seldom rallies, *Plautus* is above him in that respect. *LUCRETIVS* is a very great Poet, both on account of the Difficulty of his Undertaking, and the happy Success of his Performance. He discovers an admirable Facility, and a great deal of Majesty and Sweetness, even in the most intricate Subjects; and therefore *Quintilian*\* made a wrong Judgment of him. *CATULLUS* shews an equal Genius for Heroick, and Hendecasyllabical Verses, and for Epigrams, wherein he far exceeds *Martial*. His Railleries are very Natural; and the Reader is better pleas'd with his lively Pictures than with his witty Conceits. He is happy in describing Passions: His Verses are very accurate, but somewhat careless, when he treats of Love; which is rather a Beauty than a Fault. *VIRGIL* carried the Latin Poetry to the highest Perfection. He took into his *Æneids* whole Passages and Descriptions out of *Homer*; part of which have been collected by *Macrobius*; but he did it with great Art, and enrich'd the Latin Tongue with the Spoils of the Greek. His Diction is sublime and majestick: To keep up this

\* These are *Quintilian*'s Words. Nam *Macer* & *Lucretius* legendi quidem, sed non ut phrasin, id est corpus eloquentie faciant: Eleganter in sua quisque materia, sed alter humiliter, alter difficiliter. *Inst. Orat. Lib. X. c. i. pag. 746. Lugd. Batav. 1665.*

Character throughout his Work, he avoided all mean Subjects. However, he is inferior to *Homer*, whatever *Johannes Scaliger* may say to the contrary, for which he has been reproved by his own Son. That Poet is above *Hesiod* in his Georgicks, the Verses whereof can never be sufficiently praised; but he yields to *Theocritus* in his Eclogues. *HORACE* is Subtil and Eloquent. His Odes come near the Beauty of those, that were written by the Greek Poets. His Satyrs, interspersed with several Strokes of the Ancient Comedy, and season'd with Attick Salt, contain a natural and lively Description of Vices and Virtues. *JUVENAL* is a Learned and Eloquent Poet; but like a Declaimer, he inveighs against the greatest Vices, and says nothing of those that Men are most Subject to. One would think he rather intended to discover Human Imperfections than to mend them; and that he hated Men more than their Vices. *Horace* took a different Method; and in this Respect is much above him. *TIBULLUS* writes with great Purity and Elegance, and is very Harmonious. *PROPERTIUS* has a great Genius for Lyrick Poetry, and is as well qualified to treat a Sublime Subject as to describe an Amorous Passion. *OVID* would have an Universal Approbation, had he had the Command\* of his Wit, and polish'd all his Works as carefully as his Books de *Fastis*.

The Author, in the next place, gives us the Character of several Italian Poets, who writ Latin Poems, when Learning was revived and encouraged under the Pontificate of *Leo X.* The Style, says he, of *PALINGENIUS*, in his Satyr entitled *Zodiacus*, is adapted to his Subject; and therefore *Scaliger* has no Reason to say that it is too mean. *PONTANUS* was a Man of great Learning, and writ several Sorts of Poems; but he is not correct enough, and wants Politeness. *CAPICIVS*, in his Books de *principiis rerum*, discovers more Knowledge than Genius: He undertook to imitate *Lucretius*, but he is † inferior to him. *AONIUS VERULANUS* had a nobler Design in his Excellent Work de *Immortalitate Animæ*, wherein he confutes *Lucretius* with the Poetical Spirit of that great Poet. But *FRACASTOR* exceeds them all: His *Siphilis* may contend with *Virgil*'s Georgicks, and shews how far Philosophy can go, when attended with a Poetical Enthusiasm. *Scaliger* had no Reason to censure *SANNAZARIUS*, because he brought into his Christian Poem, de *partu Virginis*, the Dryads and the Muses, since he only meant by them the Effects of Nature; such as the Fertility of the Earth, the Calmness of Waters, &c. in the same manner as the Prophets exhort the Earth, the Sea, and the Winds, to praise their Maker. *VIDA* has been also unjustly blamed for adorning Angels, in his *Christeis*, with Military Ensigns, and making them Subject to Human Passions; since he represents those Passions attended with Virtue; and 'tis an unjust thing to blame in a Poet what is allowed in a Painter. The Author gives also his Judgment of *Politian*, *Rembo*, *Navagerio*, *Cotta*, *Flaminio Castiglione*, *Sadolet*, *Johannes Baptista Amalteus*, and *Theophilus Folengus*, who conceal'd himself under the Fictitious Name of *Marlinus Coccaius*.

\* *Lascivus quidem in Heroicis quoque Ovidius, & nihil minus amator ingenii sui. Quintilian, ubi sup.*

† I shall occasionally observe, that *Paul Manutius* was of a different Opinion from *M. Gravina*, and thought this Performance of *Scipio Capicius* no less admirable than that of *Lucretius*. *Divinum carmen est, says he, multis luminibus ingenii, multa arte distinctum. Equidem nihil legi in hoc genere perfectius, ut ne Lucretius quidem pluris apud me sit, quo tum antea propter sermonis elegantiam delectarer. uterque multum, capit mihi jam minus esse familiaris; posteaquam Capicius legi. Pauli Manut. Epistolæ & Præfationes, Præfat. in Scip. Capicii poemata ad Iuliam Villamarianam. Venet. 1558. fol. 134. verso, in 8vo.*

LUX



## II.

I. U X de Luce, Libri tres, in quorum primo ambigua locutiones; in Secundo varia ac dubia lectiones, quæ in Vulgata Latina S. Scripturæ Editione occurrunt, ex originalium Linguarum Textibus illustrantur, & ita ad determinatum clarumque sensum, certamque aut verosimiliorem lectionem reducuntur; in Tertio agitur de Editione Sixti V. facta Anno 1590. multaque alia tractantur, quæ (saltem pleraque) omnes hætenus latuerunt Theologos, & Sacrae Scripturæ Interpretes. Collegit & digessit Frater Henricus de Bukentop, Ord. F. F. Minorum Recollectorum, in Acad. Lovaniensi S. Theologiæ Lector Jubilatus, &c.

That is, *An Explication of the ambiguous Expressions, and doubtful or various Readings of the Vulgar Bible. With some Remarks upon the Edition of Sixtus V. Publish'd in 1590. By Father de Bukentop, a Recollect, Professor of Divinity in the University of Louvain, &c. Cologne 1710. in 4to. Pagg. 536.*

THE Divines of the University of Louvain have always distinguish'd themselves by their Application to the Study of the Holy Scripture; and many have explain'd or translated the Sacred Writings. Such are Rampenius, Fromondus, Janson, Hareus, the two Jansenius, and Estius. Augustin Hunneus, and Lucas Brugensis, had the Direction of the Polyglot Bible printed by Plantin. Lucas Brugensis was very well skill'd in the Greek, and the Oriental Languages, and had been Instructed by Father William Harleminus a Jesuit, who had also a Hand in the Printing of the Polyglot Bible. John Heutenius Revised the whole Bible upon several ancient Manuscripts, and publish'd it, by Order of Charles V. That Edition is known by the Name of the Louvain-Bible. It was the most correct Text of the Vulgar, before the Corrections of Sixtus V. and Clement VIII. Nicolas de Winghe, a Regular Canon of St. Martin at Louvain, Translated it into Flemish: Nicolas de Leuze, a Licentiate of Divinity, made a French Translation of it, being assisted in that Work by Nicolas de Larben, Prior of the Celestins of Herouval. We must add to those Authors, Ryckel, Abbot of St. Gertrude; Paludanus, of the Order of St. Augustin; Lewis de Blois (Blosius) a Benedictine; Moerbezius, a Norbertin; Beets, a Carmelite; Magdalius Gaudanus, a Dominican; Bellarmin, Tirinus, Delrio, Schottus, Bonfrerius, Cornelius à Lapide, Jesuits; Lastly, Tischmanus, Sasboldus, Mahufius, Zegerus, and our Author, Religious of the Order of St. Francis.

The Work of Father de Bukentop is divided into Three Books. In the First, he explains the Ambiguities of the Vulgar. Those Ambiguities proceed from the Latin, and cannot be understood and removed without the help of the Original Text. For Instance, we read in the Lamentations, Chap. III. v. 23. *Novi diluculo, multa est fides tua.* The Word *Novi* might easily be taken for the Preter-Tense of *Nosco*: and the French Translator understood it so, *J'ay connu dès le matin.* Thomas Aquinas, Hugo de Sancto Victore, and Nicolas de Lyra, took it in the same Sense. But Bonaventura observes, agreeably to the Hebrew Text, that *Novi* is a Noun. Our Author confirms this Explication by quoting the Hebrew Words, which he renders *Recentes singulis matutinis*, and explains the whole Passage thus: The Effects of thy Mercy, O my God, are renewed every Morning: Thou art most faithful in fulfilling thy Promises. *Laudate pueri Dominum.* If any one should think that *Pueri* signifies Children in this Place, he would

mistake the Sense of the Word, which signifies *Servants*, as it appears by the Hebrew. The Author follows the Order of the Books contain'd in the Bible, and observes upon these Words of the Revelation, Chap. X. v. 4. *Signa, quæ locuta sunt septem tonitrua, & noli ea Scribere,* that *Signa* is a Verb, and not a Noun, as some Interpreters fancy.

The Second Book contains the doubtful and various Readings of the Vulgar. Father de Bukentop enquires into the true Reading, and endeavours to fix it by his Skill in the Original Languages, and the best Critical Rules. He prevents an Objection, which might be raised against him; viz. That this is an Imprudent and Rash Undertaking, since the Popes, and the Roman Correctors, by their Order, have taken care to publish a Correct Edition of the Vulgar. His Answer is, That the Printers, and even those of Rome, have not exactly followed the Corrections; That they have committed new Faults, which have been continued, and even multiplied since the first Edition of Rome; And lastly, That it has been the constant Opinion of the most Learned Men in the Church, that the Vulgar might receive a new Degree of Perfection. The Author observes the same Order as in the First Book. Here are some of his Corrections. 1 Chron. Chap. VIII. v. 2. *Mehusim genuit Abihob.* He thinks it were better to read *de Husim*, or *ex Husim*. *Mehusim* does not appear to be the Name of any Body; whereas *Husim* is the Name of the Wife of *Saharaim*, who Divorced her, when she had brought to him *Abihob*. The Hebrew Words signify, *And by Husim*, as they have been rendred by Pagninus, Arias Montanus, and some others. Job, Chap. XXIX. v. 24. *Vel celte scripantur in silico.* *Vel celte* does not agree with the Hebrew, nor with the Greek. The Hebrew Word signifies *for ever*. 'Tis true, Pope Gregory I. read *Celte*, and it is to be found still in some Ancient Copies; but it can't be denied that it is an Insignificant Barbarism. The Dominicans, who Corrected the Bible, by Order of Father Jourdain their General, took notice of this Mistake about Five hundred Years ago, and made a Note importing, that the true Reading was *certè*; that is, *firmly, steadfastly*. Psalm CXXXI. v. 15. *Vidua ejus benedicens benedicam.* The Hebrew Word does not signify a *Widow*, but *Diet, Food*, and particularly *Venison*. St. Jerome observes that the *Septuagint*, *Aquila*, and *Symmachus*, did rightly Translate it *Sineg*, *Food*, and that the Transcribers, thro' a Mistake, changed the Word into *vidua*, a *Widow*; and therefore Calvin is not the first, who took notice of that Error.

The Third Book treats particularly of the Edition of Sixtus V. in 1590. The Author compares it with that of Clement VIII. and carefully observes all the Passages, wherein those two Editions differ from one another. The Council of Trent order'd that the Vulgar should be Revised. Sixtus V. caused their Decree to be Executed. Clement VIII. carried the Execution to a greater Perfection, at least in most Places, wherein there was some Difficulty; and his Edition being more accurate than that of Sixtus V. he prefer'd it to the other in 1592. The Edition of Sixtus V. was used but a short time, and has not been Reprinted since it was suppress'd; which is the reason why it is grown so scarce: And therefore the Work of Father de Bukentop is the more valuable, because that Edition is to be found entire in a few Sheets. Not contented to compare the Editions of the two Popes, he further examines wherein the one is more correct than the other; and to that end peruses the whole Text. And because Pope Clement VIII. publish'd two Editions of the Vulgar, one in 1592, (as has been already said) and the other in 1593; the Author thought that if he compared them, he might discover some Differences worth taking notice of. He was not disappointed in his Hopes: The Reader will find here a List of the Passages that vary from one another, and then some Observations upon them. These Observations are attended with the Corrections occasion'd by the Printers of the Vatican in the Editions of Clement VIII. Father de Bukentop shews, at the end of this Book, that the Edition of Plantin in 1618, which most Printers have followed, and which has been thought hitherto to be perfectly agreeable to that of the Vatican, does frequently differ from it. He blames the Printer for his Boldness, as being contrary to the express Prohibitions of the Roman Pontiffs; but at the same time approves some of his Corrections.

R O M E.



## R O M E.

**A** Dissertation concerning the *Santa Casa* of *Loretto*, has been newly printed.

*Georgii Francisci Xaverii, Canonici de Marotti, Lyburni Fluminensis, dissertatio Historica pro Deipara Tersactana, quæ ostenditur eam quæ hodie Laurethi in Piceno colitur, almam domum Nazarethanam Tersacti in Lyburnia olim substituisse.* In 4to. pagg. 70.

This Work is divided into Three Parts. In the first the Author pretends, that the Angels carried to *Tersacte*, a little Town of *Dalmatia*, the House where the Holy Virgin lived, before they removed it to *Loretto*. The Second Part contains the Testimonies, on which the Author grounds what he advances in the first; and in the third, he describes the present State of the Church of *Tersacte*, and mentions the several Changes it has undergone ever since its Foundation. That Church was built in 1453. under the Pontificate of *Nicolas V.* by the Count *Martin* of the Family of the *Frangipani*, and Lord of *Tersacte*.

Father *de Burgos*, who has succeeded the Abbot *Fontanini* in the Professorship of Eloquence in the College *della Sapienza*, has made a Latin Discourse, shewing the necessity of Eloquence, and the use that ought to be made of it in treating of Religious Subjects.

*De usu & necessitate Eloquentiæ in rebus sacris tractandis, Dissertatio habita in Archigymnasio Rom. Sapientiæ à Fr. Alex. Burgos Siculo Missanensi, Ord. Minorum Conventualium Theologo & publico Eloquentiæ Professore.* In 4to. pagg. 65.

## B O L O G N A.

**T**HE following Book has been lately printed: *Florum Manipulus, quos à Pieridum hortis, ut otium falleret Frater Henricus Vives Servita, decerpit.* In 4to.

A History, ascribed to a Turkish Writer, has been translated into Italian, and publish'd in that Language. The Author shews the Reasons, that have occasion'd the Wars between the Emperor and the Turks.

*Breve Storia, in cui si narrano le cagioni della portata guerra fra l'Imperadore e la Casa Ottomana, composta da uno Storico Turco, &c.* In 8vo.

Those, who have undertaken to Collect the best Pieces of the Italian Poets, go on with that Design; and the second Part of that Collection has been lately imparted to the Publick.

*Scelta di Sonetti e Canzoni de più eccellenti Rimatori d'ogni Secolo. Parte seconda.*

## U L M.

**M** Riedlin, a Physician, has publish'd a thousand Observations upon different Cures of Diseases.

*D. Viti Riedlini Ulmensis, olim Augustæ Vindelicorum, nunc in Patria Physici, & Academici Curiosi, Curarum Medicarum, in quibus varii Casus, Historia & Observationes, coque ipso multa Medicinam partim magis illustrantia, partim confirmantia, & imprimis Praxim Medicam exercentibus apprime utilia continentur, Millenarius. Quo simul Ephemerides Naturæ Curiosorum quodam modo continuantur.* Ulmæ in 4to. pagg. 712.

Here are some of Mr. Riedlin's Observations.

A Man with a long Beard, having seen an Apparition, one side of his Beard grew two Colours. hoary all of a sudden. He adds that the Ghost touch'd the Beard on that side, and that immediately it grew White in that very place.

A Valet de Chambre, having receiv'd many Cloaths from his Master, who was a very Gouty Man, wore some of 'em. He had no sooner put them on, but he was taken with the Gout; and tho' he pull'd them off, the Gout remain'd, and he was more violently tormented

with it than his Master. Whereupon the Author advises those, who are afraid of the Gout, never to wear any Cloaths, that have been worn by Gouty People.

A Turkish Physician being formerly made a Prisoner of War by the Imperial Troops, was brought to the Emperor, who ask'd him whether the Gout was known in Turkey, as well as in Germany? The Physician answered, that many People were afflicted with it in his Country, and that they used to Cure it in the following manner. They make Scarifications upon the Part affected, and then they take the Blood that comes out, and put it into an Egg-shell, which they stop very close, and set it under a Hen, and then throw it to a hungry Dog, who immediately swallows it, and soon after grows Scabby all over. The sick Person perceives then that his Pain abates, and he is considerably eas'd.

## L U B E C K.

**M** Goetzius has printed several Encomiums upon some Learned Men, who became Famous in their early Years, and upon some other Persons eminent for their Learning, to compleat the Century of M. Henningius Witten.

*Elogia præcocium quorundam Eruditorum aliorumque Virorum doctorum, M. Henningi Wittenii novem Decadibus, Philosopharum, Oratorum, Poetarum, Historicorum & Philologorum superaddenda, quo suam nanciscatur integritatem. Philosophorum præstantissimorum Centuria, annexo indice virorum quorum vitas exhibet. Collectore Georgio Henrico Goetzio, D. Eccles. Lubec. Superintendente.* In 8vo.

Sethus Calvisius is one of the Learned Men mention'd by M. Goetzius. He was born at *Gorsleben*, a Village of *Thuringia*, in 1556. and he died at *Leipsick* in 1615. Being very Poor in his younger Years, he got his Livelihood by his Skill in Musick, which he learn'd very early; and had such plentiful Alms bestowed upon him at *Magdeburg*, that he found himself in a Capacity to spend some Time in the University of *Helmstad*. He made a great Progress in the Languages, Chronology, and Astronomy. We have some Books written by him upon those Sciences, and upon Musick, which he continued to teach. His Chronology has been printed five times, both in Folio and in Quarto. The first Edition came out in 1605. and the last in 1685.

## P A R I S.

**T**HE Posthumous Works of M. de Maucroix have been lately publish'd. They contain, 1. The Translation of an Ancient Dialogue concerning Orators. 2. The *Philippicks* of *Demosthenes*. 3. Some Orations of *Cicero*: And to make a just Volume, some Letters of the Author to his Friends, with their Answers, have been added to those Translations. If we may believe the Editor, the Title of *Posthumous Works* ought not to prejudice the Reader against this Book: 'Tis the best Performance of the Author.

*Francis de Maucroix* was born at *Noyon*, Jan. 7. 1619. He had been an Advocate; but he left that Profession to apply himself to the *Belles Lettres*. Afterwards he was made Canon of *Rheims*, where he died April 9. 1708. 'Twas in that City that he writ the following Books.

*Homelies de S. Chrysostome au Peuple d'Antioche.* Paris, 1671. 1689.

*Histoire du Schisme d'Angleterre, traduite du Latin de Sanders.* Paris, 1675. Amst. 1683.

*Les Vies des Cardinaux Polus & Campegge.* Paris, 1677.

*Lactance de la mort des Persecuteurs.* Paris, 1683. Brussels, 1690.

*Ouvrages de Prose & de Poësie des Sieurs Maucroix & la Fontaine.* Paris, 1685. Amst. 1688.

*Les Homelies d'Asterius Evêque d'Amasée.* Paris, 1695.

L O N D O N : Printed by J. Roberts: And Sold by A. Baldwin, near the Oxford-Arms in Warwick-Lane. (Price 2 d.)